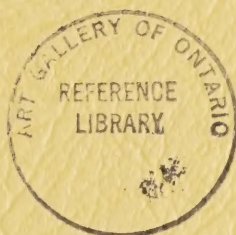


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THE ART GALLERY OF ONTARIO
THE ART INSTITUTE OF ONTARIO



**CIRCULATING
EXHIBITION
CATALOGUE
1968-69**

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THE ART GALLERY OF ONTARIO
THE ART INSTITUTE OF ONTARIO



CIRCULATING EXHIBITION CATALOGUE

1968-69

**EXTENSION DEPARTMENT
ART GALLERY OF ONTARIO
GRANGE PARK, TORONTO 2B**

TEL: 363-3485



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DEDICATION

DR. MARTIN BALDWIN, 1891-1968

This catalogue is dedicated to Dr. Martin Baldwin. Dr. Baldwin was the founder of the Art Institute of Ontario. Its basic structure was his idea. His guidance and leadership as President of the Institute gave much strength to the organization. The Art Gallery considers that the dedication of this catalogue is fitting and proper. It is offered with affection and deep respect to the memory of Dr. Baldwin; the programme presented here is due to his initiative, imagination, perseverance and strength.

PREFACE

In 1948, under the leadership of the late Dr. Martin Baldwin, then Director of the Art Gallery of Toronto, the Art Institute of Ontario was established. It was an association of professional visual arts institutions in the Province. At various periods of its existence the Institute received financial support from the Community Programmes Branch of the Department of Education, the Province of Ontario Council for the Arts, the Canada Council, the T. Eaton Co. Ltd., the Laidlaw Foundation, the Atkinson Foundation and the McLean Foundation.

For the first twelve years of its existence the Institute had one paid employee. From 1964 there was a Director, and Information Officer and a part-time secretary. It was possible for the Institute to develop its programme with this small staff because of the many contributions from founding members in the loaning of works of art, the storage of exhibitions and the giving of professional advice. The Institute was also able to develop its far reaching programme because of the consideration, patience and assistance of the exhibitors themselves in more than one hundred Ontario communities. During the 1967/68 season the seventy odd travelling exhibitions had more than eight hundred bookings. The beneficiaries of this remarkable programme of circulating exhibitions owe a great debt to the retiring officers of the Art Institute of Ontario; Mr. Paul Bennett, Director and Mrs. Nan Girard, Information Officer.

The need for an extension programme in the visual arts had been clearly demonstrated and it became logical that the Art Gallery of Ontario, formerly the Art Gallery of Toronto, should administer such a programme. The Gallery will continue, and as this catalogue demonstrates, will augment the programme of the Institute. This catalogue lists seventy-seven exhibitions. Forty of these are new to the programme for the 1968/69 season. Twenty-five of last year's exhibitions have been withdrawn. As was announced in last year's catalogue there has been a general increase in the fee structure of \$5 per exhibition. The Art Gallery of Ontario has included a new section of exhibitions with an increased fee scale. These exhibitions have been prepared specifically with the Universities and the new Centennial Art Galleries in mind. These new viewing areas are much larger than those that used to accommodate the Institute programmes. This section has been included to assist this growing and important area in the visual arts in Ontario.

Mr. Alan Toff assumed Mr. Bennett's role with the new title of Extension Officer. The Gallery, as a founding member of the Art Institute of Ontario, looks forward to working with the former members to continue this important service to the people of Ontario.

Willaim J. Withrow,
Director,
Art Gallery of Ontario

THE ART GALLERY OF ONTARIO
WISHES TO THANK THE
PROVINCE OF ONTARIO COUNCIL
FOR THE ARTS
FOR THE FINANCING IN PART OF
THE ADMINISTRATION OF THE 1968/69 PROGRAMME:
ALSO THE T. EATON COMPANY LIMITED
FOR THE FUNDS FOR THE PREPARATION
OF A NEW EXHIBITION AND
THE ATKINSON CHARITABLE FOUNDATION
FOR THE FUNDS FOR THE PREPARATION
OF TEN NEW EXHIBITIONS
WHICH WERE PLANNED UNDER THE GUIDANCE
OF THE ART INSTITUTE ON ONTARIO

SERVICES

1. CIRCULATING EXHIBITIONS

The main purpose of the circulating exhibition programme is to provide art exhibitions for galleries and schools throughout the Province of Ontario.

2. SPECIAL EXHIBITIONS

We welcome enquiries by exhibitors leading to the organization of exhibitions for special purposes.

3. INFORMATION SERVICE – LECTURERS

We can assist a group in locating a suitable lecturer, demonstrator or judge. This is a straight information service. The sponsoring group should contact the Art Gallery, giving date and subject. We can then supply several names and addresses with other particulars. The sponsoring group must then carry out its own negotiations.

4. TRAVELLING EXPENSES – LECTURERS

Travelling expenses up to an amount of \$50 for an evening or \$75 for a weekend workshop, for lecturers, demonstrators or judges visiting art groups within Ontario will be paid for by the Art Gallery of Ontario.

The two conditions laid down by the Art Gallery are:

- (a) The group sponsoring the lecturer must pay the fee.
- (b) The name of the lecturer must be approved IN ADVANCE by The Art Gallery of Ontario.

This service was initiated so that art groups would be encouraged to obtain the services of competent art authorities at a minimum of expense.

The assistance may be secured by applying IN ADVANCE to The Art Gallery of Ontario, giving the name of the lecturer, date, location, and any other pertinent details. Publicity should contain credit to The Art Gallery of Ontario.

Travelling expenses will be paid to the sponsor directly upon submission of a short report on the reception given the lecturer, the attendance, and any press clippings, together with one signed receipt by a responsible official showing details of the expenses.

CIRCULATING EXHIBITIONS

CONTENTS

These Circulating Exhibitions have been compiled for use in schools, colleges, art clubs, libraries, clubs, study groups, community organizations, etc., and are designed for laymen and students alike.

COST

The Art Gallery of Ontario will pay all express charges on the circulating exhibitions. In turn, the exhibitor will pay a fee as individually stated in the catalogue.

BOOKING

Requests for exhibitions will be booked in order of application with the reservation that the Art Gallery of Ontario will arrange the most efficient schedule. When ordering, please indicate choice of exhibitions, listing alternative exhibitions in order of preference, and first and second choice of dates. Exhibitions are available for circulation during the period September 1st to June 30th. Bookings must be made at least one month in advance of exhibition date. Apply to Mrs. Claire Haggan, Scheduling Manager.

EXHIBIT PERIOD

It is assumed that all exhibitions will be on display for a period of two weeks. It is possible to arrange for a shorter or longer period. One week is allowed between showings for packing, shipping and re-installation. Exhibitions must be shipped within 48 hours after closing date. Exhibitors will be advised where to ship exhibitions after their showing.

INSURANCE AND DAMAGE

The Art Gallery of Ontario insures the material included in its travelling shows. Exhibitors are expected to co-operate by following directions for packing, handling and installing all material, and to give reports on the condition of material when received. Exhibitors are requested to advise the Art Gallery immediately of any damage or discrepancies. Any express damage – for example, broken glass – must be reported immediately to the express company. (See page 85)

PUBLICITY

Exhibitors are required to give credit to the Art Gallery of Ontario in all publicity releases, invitations and announcements.

PURCHASE OF PAINTING

Where price list is supplied, please contact Mr. Alan Toff, Extension Services Officer, Art Gallery of Ontario for purchase. There is no provision for commission for any exhibiting group.

TABLE OF CONTENTS

ORIGINAL PAINTINGS

Black and White	8
Book Illustration	9
Chair and Variations	10
Centennial Arts of Nova Scotia	11
The Centennial Rose Project	12
Daigneault-Gibson-Reid and Troy	13
Five Artists - Five Media	14
Flowers '66	15
Inventions and Aspects of Sir John A. Macdonald	16
Kitchener-Waterloo Artists	17
The Medium is the Message	18
Nine Kingston Artists	19
Ontario Society of Artists - Individual Members Show	20
Paintings of a Province	21
The Society of Canadian Artists Exhibition	22
The Totem	23
Water Colours '67	24
Water Colours '68	25

THE STUDENT PROFESSIONAL

The Students of Architecture and Fine Art: Adventure in Colour	26
The Students of Fine Art: Colour Around Us	27
The Architectural Student Sketches from Nature	28
The Architectural Student Explores a Townscape	29
The Art Student: Twenty Life Paintings	30
The Art Student: Sculpture	31
The Art Student: Fundamentals of the Visual Arts	32

PRINTS

The Art of the Printmaker	33
Eskimo Print Show	34
Fourth National Burnaby Print Show	35
The 1967 Graphics Show	36
Group of Seven Prints	37
Homage to the Square, Hard Edge - Soft Edge	38
Montreal Graphics	39
Prints by John K. Esler	40
Prints by Frederick Hagan	41
The Process of Silk Screen	42
Rauschenberg: Drawings for Dante's Inferno, 1964	43
Toronto 20, 1966	44

SCULPTURE

Canadian Sculptors	45
Medals	46

HISTORICAL

Canadian Profile	47
Cityscapes of Early Canada	48
Early Ontario Architecture	49
The Face of Early Canada	50
Nineteenth Century Ontario Needlework	51
Nineteenth Century Ontario Pottery	52

CRAFTS

Calgary Fabric Wall Hangings.	53
Fashion Fabrics – 1967	54
Leather Today	55
Ontario Crafts	56
The World of Puppets	57

DESIGN

Behind the Scenes at Stratford	58
Buildings in Ontario Clay Brick and Tile	59
Canada at Expo '70	60
Danish Posters	61
100 Years of Printed Ephemera	62
The Integration of Science and Aesthetics	63
Shapes, Types and Forms in T.V. Design	64

PHOTOGRAPHY

Realism in Photography – The North American Scene	65
The Renaissance – Images by Roloff Beny	66

RELIGIOUS

Ancient Buddhist Paintings from Japan	67
The Art of Stained Glass	68

REPRODUCTIONS: EUROPEAN

Drawings of Leonardo da Vinci	69
The Development of Modern Art in France	70
Faces	71
Lascaux	72
Manet – Renoir – Cezanne	73
Rembrandt Drawings	74

SPECIAL SECTION FOR UNIVERSITIES AND LARGE GALLERIES

Canadian Drawings and Water Colours	75
English Water Colours from the 18th to 20th centuries	76
Canadian Paintings of the Thirties	77
Poster Craft and Art	78
Georges Rouault Prints	79
The Architecture of Clifford Wiens	80
Sorel Etrog: One decade	81
Contemporary British Prints	82
Art Nouveau	83
Across Canada in Water Colour	84

EXPLANATION OF INSURANCE POLICY	85
--	-----------

FILMS	86
------------------------	-----------

BOOKING FORM	87
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BLACK AND WHITE

*Courtesy of The Pollock
Gallery, Toronto.*

This exhibition covers the broad spectrum of techniques in the black and white media -- oils, collage, prints, drawings and water colours.

Fifteen paints by fifteen different artists such as Ethel Raicus, Paul Fournier, Martin Hirschberg, Mercedes Horne and Jack Pollock.

Paintings range in size up to 24'' x 30''.

Weight: Approx. 180 lbs. (in 3 crates)

Space: Approx. 60 running ft.

Fee: \$25.00

BOOK ILLUSTRATION

*Designed by the
Canadian Society of Book Illustrators and
the Book Publishers Association of Canada.*

This exhibition consists of the original paintings and graphics from a wide variety of well known books in current circulation illustrated by Canadian artists.

While the exhibition covers all forms of contemporary book illustration, it emphasizes work done within the educational field, in particular, the text book. Teachers and students alike will have an opportunity to see first hand the full size paintings and drawings, in their original form, of the pictures so well known to them through the books of their schools, their homes and their libraries across the country.

The ultimate aim of this exhibition is to acquaint the public with both the scope and the very high quality of publishing in Canada today while at the same time making it aware of the recognized excellence of Canadian book illustration and design.

This exhibition consists of Part A – 18 works and Part B – 18 works for a total of 36 works. Each painting is matted, covered with acetate, the edges are taped and it is grommeted for easy hanging.

Weight: Part A – 75 lbs. (in 1 crate)
Part B – 75 lbs. (in 1 crate)

Space: Approx. 40 running feet for each part

Fee: \$15.00 for each part

CHAIR AND VARIATIONS

*Designed by the Ontario
Society of Artists*

The interest and delight of the viewer of art is derived, not from the object presented, but from the new perspective in which the artist shows it, in the exaggerations or simplifications which he employs to provide a new concept of its character, and in the taste and imagination which he exercises in doing so.

The exhibition was designed and executed by members of the Ontario Society of Artists to demonstrate the extent to which artistic ideas may vary, and the range and kind of interest which may be evoked by the creative work of different artists. Each artist has chosen the same subject, a simple chair, but painted it according to his own methods. Included are paintings by such well-known artists as R. York Wilson, Cleeve Horne, Andre Bieler and Sydney Watson. This exhibition formed a part of the 81st Annual Exhibition of Ontario Society of Artists in 1953.

18 original paintings, ranging in size from 15'' x 20'' to 20'' x 30''.

Note: This exhibition has received very favorable comments over the period that it has been circulated by The Art Institute of Ontario. Consequently it has been recently reframed and recreated. The large matts and heavy frames have been replaced by more suitable modern frames that greatly enhance the appearance of the show. The glass has been removed and perspex used where necessary. The weight of the exhibition has been considerably reduced.

Weight: Approx. 250 lbs. (in 2 crates)

Space: Approx. 70 running ft.

Fee: \$25.00

CENTENNIAL ARTS OF NOVA SCOTIA

NEW

*Sponsored by St. Mary's University,
Halifax, Nova Scotia.*

This exhibition, Centennial Arts of Nova Scotia, is the centennial permanent collection of paintings by Nova Scotia artists purchased by the Government of Nova Scotia from two travelling centennial exhibitions which toured that province in 1967.

The exhibition consists of 23 works, 6 water colours and 17 oils (one of which is a relief) by such artists as Kenneth Cameron, Anthony Law, Gordon Roache and Leroy Zwicker. The paintings range in size from 17" x 21" to 61" x 49".

The exhibitions from which these purchases were made were juried by Lawren Harris, Alex Colville, Clare Bice, Carl Schaefer and Campbell Tinning. The paintings represent a good cross section of work being produced in Nova Scotia today.

Weight: Approx. 550 lbs. (in 3 crates)

Space: Approx 100 running ft.

Fee: \$25.00

THE CENTENNIAL ROSE PROJECT

NEW

*Commissioned by the Reader's Digest.
This tour sponsored by the Canadian
Association for retarded Children*

This exhibition consists of eleven paintings by Canadian artists, each painting depicts one of the individual varieties of roses that were planted in the Expo 67 International Rose Garden on St. Helen's Island. The exhibition was commissioned by The Reader's Digest, it was displayed at Expo 67 and then donated to the Canadian Association for Retarded Children for use in fund raising projects.

The paintings are by Tony Urquhart, Eleanor Paine, Kazuo Nakamura, Janet Mitchell, Frank Lipari, Pierre Gaboriau, Thomas Forrestall, Ann MacIntosh Duff, Leslie Coppold, Paraskeva Clark, and Peter Aspell. They range in size from 33'' x 27'' to 51'' x 51'', the average painting is approximately 34'' x 44''.

Weight: Approx. 460 lbs. (in 3 crates)

Space: Approx. 80 running ft.

Fee: \$25.00 each

DAIGNEAULT-GIBSON-REID and TROY

*Loaned by the
Albert White Galleries.*

This exhibition of twenty paintings is by four young artists represented by the Albert White Galleries. In this show the viewer is faced with four different styles of painting. There is Cecil Troy's recent work in "Op", Tom Gibson's work in the Rauschenberg vein, Robert Daigneault's paintings in his own manner of realism and John Reid's paintings in the abstract.

Weight: Approx. 280 lbs. (in 3 crates)

Space: Approx. 80 running ft.

Fee: \$25.00

FIVE ARTISTS - FIVE MEDIA

*Courtesy of the
Sobot Gallery, Toronto.*

This exhibition consists of twenty works of art by five artists represented by the Sobot Gallery, Marie Koehler's brush and ink drawings are based on the human form, figures in transition. Jean Twist's pastels are documentary portraits of Canadian Eskimos. Raymond Chow's pictures are done in ball point pen and oil wash, they are romanticized fragments of old buildings of Canada. George Forgie's works are pure water colours, dream sequences. Joe Rosenthal's etchings are romantic figurative works.

Twenty works, none larger than 36" x 40".

Weight: Approx. 308 lbs. (in 3 crates)

Space: Approx. 80 running ft.

Fee: \$25.00

FLOWERS '66

*Designed by the Ontario
Society of Artists.*

This exhibition was the Special Section of the 94th Annual Exhibition of the Ontario Society of Artists. Eighteen members of the Society were given the subject "Flowers". The resulting exhibition demonstrates the freshness, excitement and variety of style and technique that the professional artist can bring to any subject.

The paintings were created in a wide variety of techniques, -- watercolours, oils, acrylics, egg tempera, assemblages and combinations of many techniques.

Part A Paintings by William Cyopik, Viktoras Brickus, Marjorie Pigott, G.L. Sevier, John Richmond, Yvonne McKague Housser, Adrian Dingle, Jean Hanson, John Bechtel.

Nine paintings and one title panel, with two panels of explanatory text; approximate size 25" x 31".

Part B Paintings by H.J. Ariss, Claire Shoniker, Ray Cattell, Frances-Anne Johnston, Eric Aldwinckle, Franklin Arbuckle, William Winter, Tony Urquhart.

Eight paintings and one title panel, with two panels of explanatory text; Approximate size 25" x 31".

Weight: Part A 190 lbs. (in 1 crate.)
Part B 180 lbs. (in 1 crate.)

Space: Approx. 50 running ft. each.

Fee: \$25.00

INVENTIONS AND ASPECTS OF SIR JOHN A. MACDONALD

*Designed by the
Ontario Society of Artists*

Each year the Ontario Society of Artists prepares a Special Section for circulation in the Province of Ontario. For its 95th Annual Open Exhibition, in Centennial Year, the Society decided to take a historic subject and Sir John A. Macdonald was the natural choice.

The paintings in this exhibition are acrylic with collage, mixed media, lino-blockprint, oil, water colour, wax, crayon, lucite, and combinations of other media.

PART A Paintings by Hilton Hassell, William Cyopik, D. MacKay Houstoun, Audrey Garwood, Alan Collier, Phyllis Janes, Gerald Sevier, Libby Altwerger, and Cleeve Horne.

Nine paintings and one title panel, with two panels of explanatory text, approximate size 25'' x 31''.

PART B Paintings by Fred Finley, Roly Fenwick, Adrian Dingle, John Mattar, York Wilson, John Richmond, Tom Roberts, and Frederick Hagan.

Eight paintings and one title panel, with two panels of explanatory text: approximate size 25'' x 31''.

PLEASE NOTE: This exhibition is not available in Ontario during the 1968/69 season. It has been loaned to the Atlantic Province Art Circuit.

Weight: Part A - 160 lbs. (in 2 crates)
Part B - 150 lbs. (in 2 crates)

Space: Approx. 50 running ft. each

Fee: \$25.00

KITCHENER-WATERLOO ARTISTS

NEW

*Organized by the Kitchener-Waterloo
Art Gallery*

This exhibition consists of twenty-six works by five artists from the Kitchener Waterloo region. Those artists are Peter Goetz, George Eitel (1906-1961), Nancy Lou Patterson, John A. Walters and John Bechtel (1923-1966). This exhibition reflects a variety of media and an awareness of current styles. It reflects the professional artist who does not have to live in the large city for inspiration. It once again demonstrates the fact that the visual arts world no longer has boundaries defining national style or international trends.

This exhibition was organized by Mrs. Roma Middleton, the Administrator of the Kitchener-Waterloo Art Gallery. The paintings range in size from 16'' x 17'' to 35'' x 29''. There is a price list attached.

Weight: Approx. 600 lbs- (in 4 crates)

Space: Approx. 110 running ft.

Fee: \$25.00

THE MEDIUM IS THE MESSAGE

*Designed by the Ontario
Society of Artists*

The Special Section of the 93rd Annual Exhibition of the Ontario Society of Artists was made up of a group of panels demonstrating the influence of various media on the creative processes.

Each artist was given a photographic print of an urban scene and asked, - "to use this photo as a jumping off point in your thinking. You may wish to do an abstract presentation of your ideas on our urban existence or, on the other hand, you may be more directly influenced by the photo." A specific medium was suggested in each case - a medium with which each artist was most familiar.

Part A Water colour by Doris McCarthy; oil by Alfred J. Casson; collage by John Bennett; acrylic polymer by Virginia Luz; pyroxylin (automotive lacquer) by Alan Collier; acrylic and collage by William Roberts; collage by Tom Hodgson; acrylic-vinyl copolymer by Adrian Dingle; opaque tempera and transparent water colour by Donald Neddeau.

9 paintings and one title panel, with two panels of explanatory text.

Part B Oil by Tom Roberts; collage by Gerald Sevier; water colour by Marjorie Pigott; paper collage by D. Mackay Houstoun; rivetted steel and patina by Gray Mills; opaque and transparent water colour by Jocelyn Taylor; oil by Ray Cattell; vinyl acetate (synthetic resin medium) by R. York Wilson; acrylic copolymer by Hilton Hassell.

9 paintings and one title panel, with two panels of explanatory text.

All paintings are a uniform 25'' x 31''.

Weight: Part A 218 lb. (in 2 crates.)
Part B 218 lb. (in 2 crates.)

Space: Approx. 50 running ft. each

Fee: \$20.00 each

NINE KINGSTON ARTISTS

*Assembled by the Agnes
Etherington Art Centre,
Queen's University.*

The artists of Kingston form a regional school but, there is diversity among them such that one would never suspect them of living in the same city. These works show an awareness of current international styles.

The lack of regional identity can be explained in part by the European backgrounds - furnished mainly by England, Holland, and France - of some of the painters, but it is also a sign of other things: the diversity of cultural activities in Kingston itself, the ease of transportation to other artistic centres, and the wealth of art periodicals being circulated to-day. Nonetheless, the main cause of diversity is the modern crisis of artistic identity felt by Kingston artists.

Sixteen paintings, average size 36'' x 42'', by such well known artists as Ralph Allen, Grant Macdonald, Irene McKim, and Andre Bieler.

Weight: Approx. 300 lbs. (in 3 crates)

Space: Approx. 100 running ft.

Fee: \$25.00

**ONTARIO SOCIETY OF ARTISTS
INDIVIDUAL MEMBERS SHOW**

NEW

*Loaned by members of the Ontario
Society of Artists*

Five paintings each by:	Margaret Aitken	(water colours)
	Libby Altwerger	(2 water colours, 3 prints)
	John Bennett	(oil-collages)
	Ann MacIntosh Duff	(water colours)
	Audrey Garwood	(woodcuts, linocuts)
	Peter Goetz	(water colours)
	Julius Griffith	(oils)
	Jean Hanson	(water colours)
	Ina Meares	(acrylic polymer on canvas)
	Marjorie Pigott	(water colours)
	Jocelyn Taylor	(4 acrylic polymers, 1 oil)
	François Thepot	(1 acrylic, 2 gouaches, 2 serigraphs)
	Oswald Timmas	(aquarelles)

The paintings of each artist are individually crated. The exhibitor may book any number of artists that he wishes. The fee is eight dollars per unit.

For example, Three artists, fifteen paintings, \$24.00, six artists, thirty paintings, \$48.00

This is the second edition of this very popular exhibition, and has been organized to meet the hanging requirements of the varied groups and organizations booking the exhibitions.

Price lists are included. No paintings are larger than 40" x 46".

Weight: Approx. 100 lbs. per crate

Space: Approx. 30 running ft. per unit

Fee: \$8.00 per unit

PAINTINGS OF A PROVINCE

*Organized by the
Art Institute of Ontario*

This exhibition consists of thirty paintings each representing a physical aspect or expressing a feeling about an area of the Province of Ontario. The paintings are by well known Ontario artists such as Doris McCarthy, Tony Urquhart, and Henri Masson.

The exhibition was organized with funds secured from the Centennial Commission Visual Arts Grants Programme, Ottawa. The development of this exhibition of art is part of the Centennial of Canadian Confederation Programme for 1967.

The paintings are 36" x 42" or smaller. The exhibition is divided into Part A of twenty paintings and Part B of ten paintings.

Weight: Part A - 400 lbs. (in 4 crates)
Part B - 200 lbs. (in 2 crates)

Space: Part A - 100 running feet
Part B - 50 running feet

Fee: Part A - \$25.00
Part B - \$15.00

THE SOCIETY OF CANADIAN ARTISTS EXHIBITION

NEW

*Loaned by members of the Society
of Canadian Artists*

The Society of Canadian Artists is unique among art societies in that membership is composed of exhibiting artists and associate supporting members. It's prime function is to provide for talented newcomers to the art scene a non-profit gallery where their work can be exhibited at minimum cost, and an opportunity to meet regularly with other artists and exchange ideas.

This exhibition consists of twenty paintings, in various media, by Zoltan Szabo, Janina Lubojanska, Kim Ondaatje, Geoff Armstrong, John Joy, Justin de Santos, Ina Gilbert, Ron Bolt, Frances Patterson, Edith Smith, Jean Galt, Pat Fleisher, Kathleen Johnson, Joseph Roitner and Brenda Wallace.

The paintings range in size from 20'' x 24'' to 36'' x 49''. There is a price list included.

Weight: Approx. 435 lbs. (in 4 crates)

Space: Approx. 120 running ft.

Fee: \$25.00

THE TOTEM

NEW

*Sponsored by, The Glenbow -
Alberta Institute, Calgary.*

A total of twenty-seven works are included in this exhibition which examines the totem pole. Such artists as Sam Black, Emily Carr, Walter Phillips and Henry Speck present various interpretations of this primitive art.

The totem poles, which told of the history or ancestry of a clan or chief of the Northwest Coast Indian, were also a means of artistic expression. Forms were based on the living world and on realism. However, they were exaggerated and distorted, drawing on the full resources of the artist's imagination.

The primitive elements of the totem in the paintings show one type of art, while the more sophisticated and refined representation of the totems by the contemporary artists tell another story. They combine to illustrate an interesting tale of the totem.

Weight: Approx. 500 lbs. (in 4 crates)

Space: Approx. 100 running ft.

Fee: \$25.00

WATER COLOURS '67

*Selected by the
Canadian Society of Painters
in Water Colour.*

The Canadian Society of Painters in Water Colour has organized the third edition of its popular travelling exhibitions.

Most of the paintings are subtle interpretations of landscape, a few are of still life.

Twenty framed paintings by members of the Society: - L. Altwerger, S. Altwerger, H. Ariss, V. Brickus, Ann Duff, B. Greene, J. Griffith, P. Haworth, B. C. Haworth, R.P.D. Hicks, J. Kasyn, P. Kolisnyk, B. Mochizuki, R. Paterson, S. Perkins, G. Peters, M. Pigott, C. Shoniker, J. Taylor, and O. Timmas.

No painting is larger than 30'' x 36''.

Weight: Approx. 400 lbs. (in 3 crates)

Space: Approx. 100 running ft.

Fee: \$25.00

WATER COLOURS '68

NEW

*Selected by the Canadian
Society of Painters in
Water Colour*

The Canadian Society of Painters in Water Colour has once again produced a new edition, the fourth of its popular show. This present exhibition is more important than the editions of other years as it consists of works from the 41st and 42nd juried annual exhibitions of the Society. A large number of these works, from the 41st annual, were shown in Habitat at Expo '67.

The exhibition is half again larger than in other years. It consists of thirty paintings by:

Henry Almeida, Libby Altwerger, Sam Black, Viktoras Brickus, Ray Cattell, Paraskeva Clark, Dorothy Cope, Jean Murray Crozier, Dainis, Elmer Dambergs, Ann MacIntosh Duff, Philipa Faulkner, Peter Goetz, Barbara L. Greene, Julius Griffith, Jean Hanson, Peter Haworth, B. Cogill Haworth, Tom Lapierre, Virginia Luz, John Mattar, Janet Mitchell, Sylvia Perkins, Marjorie Pigott, Will Ogilvie, Claire Shoniker, Miriam H. Squires, Jocelyn Taylor, Oswald Timmas.

No painting is larger than 30" x 36"

Weight: Approx. 667 lbs. (in 5 crates)

Space: Approx. 150 running ft.

Fee: \$25.00

**THE STUDENTS OF ARCHITECTURE AND FINE ART:
ADVENTURE IN COLOUR**

*Designed by the
Faculty of Architecture
University of Toronto*

This exhibition contains twenty-seven panels, twenty of which demonstrate one example each of the interaction of colour: simultaneous contrast, illusion of space, after-image, and so on. There are four panels showing the use of colour in contemporary costume, furnishings, graphics and art, and there are three explanatory panels.

This exhibition was prepared by second year students of The Faculty of Architecture and the Department of Fine arts while studying colour with Professor John A. Hall at the University of Toronto.

Average size approximately 2' x 3'.

Weight: 472 lbs. (in 4 crates)

Space: Approx. 120 running ft.

Fee: \$20.00

**THE STUDENTS OF FINE ART:
COLOUR AROUND US**

*Designed by the
Faculty of Architecture
University of Toronto*

This exhibition consists of twenty panels, nineteen plus a title panel, which demonstrate the psychological effects of colour in advertising - package design, fashion, and magazine layout. This exhibition comes as a continuation of "Adventure in Colour".

"Colour Around Us" was prepared by the students of second year (1966-67) Department of Fine Art, University of Toronto, while taking a course in colour with Professor John A. Hall in the Faculty of Architecture, University of Toronto.

Twenty panels, each 32" x 40".

Weight: 100 lbs. (in 1 crate)

Space: Approx. 80 running ft.

Fee: \$15.00

THE ARCHITECTURAL STUDENT: SKETCHES FROM NATURE

*Loaned by the Students of the
Faculty of Architecture
University of Toronto*

This exhibition consists of drawings and water colours done by II, III and IV Year students of the Faculty of Architecture, University of Toronto, while at their annual sketch camp at the Forest Ranger School, Dorset, Ontario. Here they are encouraged to explore, individually, new ways of handling familiar drawing materials; to try many different approaches to pictorial composition; and, most important of all, to look at the world with fresh eyes - seeking subject matter that really interests them and that lends itself to a creative portrayal of nature.

There are 16 panels with eyelets for easy hanging, some vertical and some horizontal, 28'' x 44'', with several sketches on each, together with explanatory panels.

Weight: Approx. 75 lbs. (in 1 crate)

Space: Approx. 50 running ft.

Fee: \$15.00

**THE ARCHITECTURAL STUDENT:
EXPLORES A TOWNSCAPE**

*Loaned by the Students of the
Faculty of Architecture
University of Toronto.*

What are the qualities that give interest and individuality to an Ontario town? Through sketching, third year students of the Faculty of Architecture, University of Toronto, explore the main streets and behind the scenes of Bracebridge, Ontario, to arrive at their answer.

This exhibition is more than an architectural survey; it shows a wide range of drawing techniques and a variety of ways of representing buildings and the spaces they define.

There are eleven vertical panels with eyelets for easy hanging, 28" x 44", with several sketches on each, together with explanatory panels.

Weight: Approx. 60 lbs. (in 1 crate)

Space: Approx. 35 running ft.

Fee: \$15.00

THE ART STUDENT: TWENTY LIFE PAINTINGS

*Selected from work by students
of the Central Technical School, Toronto.*

Ever since the days when the young artist learned his trade as an apprentice to his master, drawings and paintings from the model have provided him with the basic insight into his own intellect and emotions. Life-drawing is an elemental confrontation with humanity. The student learns to make acute observations and comparisons, and to commit himself to selective, skillful statements. It is not only a preparation for more complex enterprises in design and composition, but the studies often attain the quality of works of art in their own right.

The paintings in this exhibition were made by third and fourth year students. As their knowledge and skill increases, the young painters are encouraged to discover and develop their own latent powers. This exhibition presents experiments in coloured dyes, water colour and gouache. They were chosen by Mr. Charles Goldhamer, the head of the department, as being representative of the work done over a normal two year span.

The twenty paintings are matted, covered with vinyl, taped and provided with metal grommets for easy hanging. They are all 30" x 40" in size.

Weight: 90 lbs. (in 1 crate)

Space: Approx. 110 running ft.

Fee: \$15.00

THE ART STUDENT: SCULPTURE

NEW

*Designed by the
Ontario College of Art*

This exhibition consists of a representative photographic record of student sculpture produced in 1967-68 by students of the Ontario College of Art. Three pieces of medium sized work accompany this photographic record. The examples illustrated show work in most of the traditional materials as well many of the newer contemporary modes of expression.

There are twenty-four panels including a title panel in this exhibition. Seventy-five photographs are shown in varying sizes 8'' x 10'', 16'' x 24'' and two the full size of the panels.

The panels are matted, covered with acetate, taped and grommited for easy hanging.

Weight: Approx. 100 lbs. (in 1 crate)

Space: Approx. 150 running ft.

Fee: \$15.00

THE ART STUDENT: FUNDAMENTALS OF THE VISUAL ARTS

*Designed by the Ontario
College of Art*

The "Foundation" or "First Year Course" at the Ontario College of Art is a necessary prerequisite for any student enrolling in the four year Diploma programme.

It provides a comprehensive training in the fundamental principles, techniques and historic background common to the Visual Arts.

In addition to the regular academic study of the History of Art, the Foundation Course includes a study of — two-dimensional design; three dimensional design; lettering; still life and composition; drawing from life; drawing from the costumed figure; field research; material arts; museum research and perspective.

This exhibition consists of twenty-four panels, each contains a variety of the subject's problems. The panels are 30" x 40", and are provided with grommets for easy hanging.

The exhibition is arranged into two parts — Part A and Part B.

Weight: Part A 100 lbs. (in 1 crate)
Part B 100 lbs. (in 1 crate)

Space: Approx. 65 running ft. each.

Fee: \$15.00 each part.

THE ART OF THE PRINTMAKER

*Assembled by the Canadian Society
of Graphic Art, assisted by a
grant from the Community Programs
Division, Ontario Department of
Education*

This interesting exhibition consists of thirty-eight prints by thirty-eight artists. Each print has been pulled by the artist himself, so that each is an original work of art. The prints demonstrate many different ways of making lithographs, etchings, dry-points, aquatints, wood-and-lino-cuts, monoprints and serigraphs. Included are works by such noted printmakers as Richard Lacroix, John K. Esler, Shirley Wales, Toni Onley, Julius Griffith, Fred Hagan, Aba Bayefsky and Tony Urquhart.

Many etchers, including Richard Lacroix and Shirley Wales, have worked with methods similar to those of Stanley Hayter of Atelier 17, Paris. The etching medium is exploited by the use of hard and soft rollers for applying the ink to the surface of the plate. This gives a new spatial dimension to the two-dimensional surface. Monoprints are represented by the work of Henry Almeida and Ann MacIntosh Duff and are of interest because each print is unique. The artist applies the ink to a smooth surface.

This exhibition also includes examples of the art of serigraphy or silk-screen printing, an ancient art still popular today; also lithography where the print is pulled from a special smooth lime-stone; and woodcuts and lino-cuts in which areas remain white where the block has been cut away.

Thirty-eight prints ranging in size from 16" x 20" to 28" x 36", matted, covered with acetate, and unframed, grommets for hanging.

Weight: Approx. 100 lbs (in 1 crate)

Space: Approx. 90 running ft.

Fee: \$15.00

ESKIMO PRINT SHOW

NEW

*On loan from the Dept. of Indian
Affairs and Northern Development.*

For centuries the Eskimos working on clothing and hunting weapons developed a remarkable sense of design. When the craft of print making was introduced into the North they combined their already innate sense of design with this new media.

The Department of Indian Affairs and Northern Development has nurtured this indigenous Canadian talent and has set up outlets for the sale and display of these works for the protection and to the advantage of the Eskimo people.

This exhibition consists of thirty prints, approximately twenty-four inches by thirty inches, matted, covered with acetate, and the edges are taped and grommited for hanging.

Weight: Approx. 100 lbs. (in 1 crate)

Space: Approx. 150 running ft.

Fee: \$20.00

FOURTH NATIONAL BURNABY PRINT SHOW
- A SELECTION

NEW

*Organized by
The Burnaby Art Society,
British Columbia.*

This exhibition consists of thirty-six prints, a selection from a now famous Canada-wide print show. The exhibition is divided into two sections, an invitational section consisting of twenty-two works by artists such as Harold Town, Serge Tousignant, John Snow and Richard Lacroix and a juried section consisting of fourteen works by artists such as Michael Fortier, Dennis Jones and Jo Rothfels.

This exhibition is a good survey show of printmaking in Canada today. Part of the invitational section is framed, the rest of the show is matted, covered with acetate, the edges taped and grommited for hanging.

Weight: Approx. 100 lbs. (in 2 crates)

Space: Approx. 150 running ft.

Fee: \$20.00

THE 1967 GRAPHICS SHOW
— A Selection

*Assembled by the
Canadian Society of Graphic Art.*

This exhibition of prints and drawings, consists of 69 works by artists from every part of Canada, British Columbia to Newfoundland. The works shown are from the 1967 annual show of the Canadian Society of Graphic Art. Included in the exhibition is the winner of the Graphic Society's Centennial Award.

Some of Canada's best known graphic artists are represented, Frederick Hagan, Isabel Cleland, Charles Carrington, Bruno Bobak, Herbert Ariss, Richard Lacroix, Teleforas Valius, and many more.

A great variety of print making methods and techniques can be seen in this exhibition. Most of the current methods are on view, lithography, etching, dry point, linoleum cut, wood cut, monoprint, engraving, serigraph, aquatint, etc. In addition to the prints, a good selection of drawings are on display. These, too, show a variety of techniques and approaches, pencil, pen and ink, charcoal, coloured inks.

The sixty-nine prints and drawings, ranging in size from 14" x 18" to 28" x 36" are matted, covered with acetate, unframed and fitted with grommets for hanging.

Two parts, Part A of 35 prints
Part B of 34 prints

Weight: Part A, 75 lbs. (in 1 crate)
Part B, 75 lbs. (in 1 crate)

Space: Approx. 120 running ft. for each part

Fee: \$15.00 each

GROUP OF SEVEN PRINTS

*From the Print Collection
Hart House, University of Toronto*

Prints by the Group of Seven are rarely seen. Yet even in this field they exhibit their pre-eminence in the youthful tradition of canadian art. There is nothing self conscious or imposing in their graphic work as there often is in the powerful canvases. In each work there is a sensitive intimacy between the medium and its subject. It is important in the light of the recent resurgence of interest in print making in Canada to realize we have a 20th century tradition in this field.

Fourteen prints, approximately 12'' x 16'' each, framed and covered with perspex.

Weight: 60 lbs. (in 1 crate)

Space: Approx. 30 running ft.

Fee: \$15.00

HOMAGE TO THE SQUARE, HARD EDGE-SOFT EDGE

*Courtesy of the Art Gallery
of Ontario*

Josef Albers, 1888

American, born in Germany.

"In 1949, Josef Albers began a series of paintings which he called "Homage to the Square". By choosing the simple compositional device of painting a solidly coloured square within a solidly coloured square, these rationally conceived works represent nothing, symbolize nothing and express nothing. They are two dimensional surfaces on which Albers can explore the many optical sensations created by the juxtaposition of different colours.

In this portfolio of ten original silk screen prints, it is the appendant title "Soft edge – Hard edge" which provides a clue to the artist's intentions. At first glance, the prints appear rigid and austere. The edges separating the different colour areas are sharply defined. After a few moments of looking, these clearly demarcated colour areas begin to glow and dissolve into one another, and the rigid geometric composition is replaced by an all over vibrant optical sensation which expands beyond the boundaries of the print.

Albers gives his works associative titles according to the emotive effect of the colour. In this portfolio, Arctic Bloom is cool and dazzling; Golden Gate is warm and subdued."

----- Brydon E. Smith, National Gallery

10 pictures, each 13" x 13", framed, covered in perspex.

Weight: Approx. 60 lbs. (in 1 crate)

Space: Approx. 26 running ft.

Fee: \$15.00

MONTREAL GRAPHICS

NEW

*Courtesy of the Graphic Guild,
Montreal*

The Graphic Guild, bringing together various Canadian Printmakers, was formed with the help of the Ministry of Cultural Affairs of the Province of Quebec. The purpose of the Graphic Guild is to publish regularly the prints of the best Canadian Printmakers and to distribute them to a larger public by means of a catalogue. The Guild has sent this beautiful collection of prints to Ontario to make its work better known to the Ontario public.

This exhibition consists of thirty-three prints by Bruneau, Fortier, Gaucher, Giguere, Hurtubise, Lacroix, Montpetit, Savoie, Treze, Wainwright, D'Allegret, Letendre, McLaren, Morris, Pellan and Tousignant.

The prints have been matted to two uniform sizes of 35'' x 28'' and 26'' x 20''. The exhibition is covered with acetate, the edges are taped and the prints are grommited for hanging. There is a lead-in panel.

A catalogue is sent with each booking giving a price list.

Weight: Approx. 100 lbs. (in 1 crate)

Space: Approx. 140 running ft.

Fee: \$20.00

PRINTS BY JOHN K. ESLER

NEW

Loaned by the artist.

John K. Esler is the instructor in print-making at the Alberta College of Art in Calgary. During the past four years his work has received fifteen awards in Canada and the United States and his prints have appeared in major shows in Europe, South America, Australia and Great Britain.

This exhibition consists of twenty prints ranging in size from 28" x 38" to 35" x 28". There is one title panel, sixteen single prints and two double prints. The subjects vary from "Diary of a Lost Hunter" to "Pond Reflecting". The show is matted, covered with acetate. The edges taped and grommited for hanging.

If exhibition space allows, this exhibition can be coupled with Prints by Frederick Hagan, the printmaking instructor from the Ontario College of Art, Toronto.

Catalogues with price lists included.

Weight: Approx. 110 lbs. (in 1 crate)

Space: Approx. 100 running ft.

Fee: \$15.00

PRINTS BY FREDERICK HAGAN

Loaned by the artist.

Mr. Frederick Hagan has taught print making for many years in the Advertising and Painting Departments of the Ontario College of Art. His teaching of this medium has done much to influence the rising importance of print making in Ontario.

This exhibition consists of twenty prints, ranging in size from 17" x 23" to 30" x 40". The subjects vary from "Lolly Pop Carnival" to "The Last Supper". The show is matted, covered with acetate, the edges taped and grommited for hanging.

If exhibition space allows, this exhibition can be coupled with Prints by John K. Esler, the printmaking instructor from the Alberta College of Art, Calgary.

Price lists included.

Weight: Approx. 130 lbs. (in 1 crate)

Space: Approx. 100 running ft.

Fee: \$15.00

THE PROCESS OF SILK SCREEN

*Courtesy of the Society of
Canadian Painter-Etchers and Engravers*

This exhibition was designed and executed by M. Kathleen Cardiff and other members of the Society of Canadian Painter-Etchers and Engravers.

Demonstration panels are provided to show five stages, involving seven colours, in the production of a silk screen print. The last stage is shown on the silk screen frame. The completed print may be compared with the original water colour sketch that inspired the design.

Completed silk screen prints have been added to the exhibition by Libby Altwerger, Stanford Blodgett, Viktoras Brickus and Thelma Manarey.

Nine pieces plus a silk screen frame; five panels 22" wide and 28" high carry the stage by stage process, four prints 20" by 24".

Weight: Approx. 50 lbs. (in 1 crate)

Space: Approx. 40 running ft.

Fee: \$15.00

**RAUSCHENBERG: DRAWINGS
FOR DANTE'S INFERNO. 1964**

*Loaned by the
Art Gallery of Ontario.*

A limited edition of thirty-four colour facsimiles after the original drawings which were made by the artist in 1959 and 1960 and are now in the Museum of Modern Art, New York. The drawings combine transfer and collage techniques with a variety of media, such as coloured pencil, crayon, gouache, and water colour. Each canto is illustrated by a drawing.

34 works + 1 title panel, each 18'' x 18'', framed, covered in plexiglass.

Weight: 300 lbs. (in 3 crates)

Space: Approx. 110 running ft.

Fee: \$20.00

TORONTO 20, 1966

*Loaned by the
Art Gallery of Ontario.*

Twenty prints by twenty Canadian artists associated with Toronto, among them - Bush, Coughtry, Gladstone, Levine, Meredith, Ronald and Snow. In this first attempt to put together such a collection in terms of Toronto, the artists were given complete freedom in their choice of medium, and for several this is a first experience with print making.

This exhibition is accompanied by six panels of pictures of the artists and commentary + one title panel.

20 prints + 7 panels, 20" x 26", framed and covered in plexiglass.

Weight: Approx . 240 lbs. (in 3 crates)

Space: Approx. 100 running ft.

Fee: \$15.00

CANADIAN SCULPTORS

*Loaned by the
Sculptors' Society of Canada.*

A lively "young" exhibition demonstrating the talent, vitality, and skill of Canadian sculptors. All these artists have something interesting to say, and they do this in their own individual way and manner. The exhibition includes work by Capon, Cox, Drenters, Graeb, Hunt, Marosan, Marx, Oesterle, Puchta, Rothschild, Mishel, Harlander, and McEcheran.

Media used include plastic, wood, stone, bronze, iron, ceramic, stainless steel and lead.

The thirteen works vary in size from eight inches to twenty-four inches in height. All of the works are three dimensional.

Weight: Approx. 300 lbs. (in 3 crates)

Space: 100 square ft.

Fee: \$25.00

MEDALS

Organized by Dora de Pedery-Hunt

The medal, a modest small metal disk, is the subject of renewed interest all over the world. Born in the Renaissance and practised by not lesser artists than Michelangelo, Dürer and Holbein among others, this, one of the most intellectual of the arts, has a straight unbroken line through Mestrovic and Manzu to the greats of our contemporaries. Canada now has a small but dedicated group of artists who devote themselves to the designing and producing of medals and who have a great international recognition for their work. Canada also has a selected group of collectors who with their interest and support make Canadian medallists efforts possible.

This exhibition of medals is the first of its kind. It consists of 30 bronze and silver medals and a special section showing the interesting and little known process of moulding, casting and finishing.

The exhibition comes in four closed trays complete with attachable legs for display purposes. Biographical sketches of the artists are included.

Weight: Approx. 200 lbs. (in 2 crates)

Space: An area 12 ft. by 12 ft.

Fee: \$15.00

CANADIAN PROFILE

NEW

*Courtesy the Notman Archives,
Redpath Museum, McGill University,
Montreal*

William Notman came to Canada at the age of thirty in 1856. He settled in Montreal and opened a portrait studio. He had an interest in the countryside and activities around him and spent much time documenting the contemporary scene. He photographed fishermen and carters, men cutting ice on the river, he made long journeys west up the Ottawa River and east into New Brunswick to photograph the lumberjacks at work in the woods. He produced an impressive series on Niagara Falls. He soon had an active staff of dark room men, cameramen and painters.

Taking a photograph in Notman's day was a difficult task demanding infinite patience and resourcefulness. Equipment was cumbersome and fragile. Exposures were up to five minutes. Subjects were held in posing stands with clamps for head and arms. Elaborate studio sets were built with artificial snow or rocks and a stream with real water.

After Notman's death in 1891, the business was carried on by his sons. In 1934 the business left the Notman family and the collection of about 400,000 negatives and prints was sold to Associated Screen News. In 1956 the Maxwell Cummings Family Foundation, Maclean's Magazine and Empire Universal Films Limited purchased the collection for the McCord Museum of McGill University.

This exhibition consists of seventy-four photographs. The photos are grouped under the headings; From Sea to Sea, The Lumberjacks, Sweep Over the Eastern Forests, Montreal-Seaport and City, The Railways Confirm the Nation, The Prairies - Cattle, Wheat and Growing Towns, and The People.

Weight: Approx. 400 lbs. (in 6 crates)

Space: Approx. 100 running ft. (with some double hanging)

Fee: \$25.00

CITYSCAPES OF EARLY CANADA (1854-1884)

*Designed by the Canadiana Dept. of the
Royal Ontario Museum.*

Before the days of photography being used as a means of illustration and documentation, printing was used for large scale reproduction. Most of the views of cities in early Canada in this exhibition are taken from pencil or watercolour drawings which were then reproduced as prints, either by line-engraving, etching or lithography.

The process of line-engraving consisted of cutting the design in a series of lines on a metal plate with a graver. The plate was then smoothed with a scraper. Etching involved the use of acid to produce the design upon the plate; it was frequently combined with engraving. In lithography the designs were drawn with greasy crayons on limestone which was then dampened with a sponge and the stone used as a printing plate. Originally the designs were executed in black and white and then some were coloured by hand. When colour was introduced into the process the prints were known as chromolithographs.

These techniques were all precursors to photo-lithography. The world's first photo-lithography plant was established in Toronto in 1912.

Three of the prints exhibited were depicted by Edwin Whitefield, a watercolourist and pencil draftsman of great ability whose series of American and Canadian Cities were among his most important work. They were executed between 1852 and 1855 and numbered almost fifty. The three exhibited here of Kingston, Hamilton and London are from his series on Canadian Cities.

Ten works, mounted on cardboard, covered with plastic and taped, average size 20" x 30".

Weight: Approx. 75 lbs. (in 1 crate)

Space: Approx. 50 running ft.

Fee: \$15.00

EARLY ONTARIO ARCHITECTURE

*Designed by The Art Gallery of Ontario
with the co-operation of the
Architectural Conservancy of Ontario*

This exhibition has a twofold purpose. It is designed to show something of the character of pioneer settlement in Ontario and to make people aware that good architecture of the past is a heritage to be cherished. The area chosen to illustrate this is Niagara-on-the-Lake, a typical colonial town.

The text accompanying the photographs of buildings, and street and architectural detail, points out the style elements which make for the charm of unspoiled early Canadian architecture, and also suggests some of the atmosphere of the early 19th Century.

22 panels of photographs and text, 26" x 32".

PLEASE NOTE: This exhibition has been most popular for a number of years. In view of the public interest in the Canadian Centennial, the Art Institute had this exhibition redesigned in a more exciting format. The photographs and information remain the same.

Weight: Approx. 120 lbs. (in 1 crate)

Space: Approx. 64 running ft.

Fee: \$15.00

THE FACE OF EARLY CANADA

NEW

*Designed by the Canadian Department
of the Royal Ontario Museum*

This exhibition consists of 25 coloured and black and white prints of 18th and 19th century Canada. All of these pictures were used as illustrations in the book, "The Face of Early Canada" by Mr. F. St. George Spendlove.

The exhibition covers the historical events through early Canadian history. There are cityscapes by Richard Short, scenes from the battles of the conquest and seascapes by Hervey Smyth and coloured lithographs by Cornelius Krieghoff.

The twenty-five pictures are contained in twenty-three frames. All are faced with plexi-glass and labels are attached. The picture sizes range from 24" x 32" to 28" x 36".

Weight: Approx. 300 lbs. (in 3 crates)

Space: Approx. 100 running ft.

Fee: \$25.00

NINETEENTH CENTURY ONTARIO NEEDLEWORK

*Designed by the Textile
Department of the Royal
Ontario Museum*

The skills of the pioneer housewife in Ontario were many and varied. This exhibition displays the fine art of needlework in its many forms as practiced by the women of Ontario in the last half of the nineteenth century.

There are costume accessories, baby clothes, a child's coattress, canvas work, cotton quilt squares, knitted lace and patterned stockings. These articles display the innate artistry of this craft in combining function and utility with beauty of design.

Twelve panels, each 40" x 30", – ten panels in gold and deep red displaying articles with labels, a panel of historical notes and a title panel.

Weight: 153 lbs. (in 1 crate)

Space: 100 running ft.

Fee: \$15.00

NINETEENTH CENTURY ONTARIO POTTERY

NEW

*Designed by the Canadiana Department
of the Royal Ontario Museum*

This exhibition consists of twenty pots. These pots are in stoneware and red earthenware and are products of the nineteenth century potteries in Ontario.

This display would set up as a handsome central display on one or two tables to augment a wall exhibition of historical context. (see other shows in this section)

Weight: Approx. 300 lbs. (in 2 crates with fitted trays)

Space: An area 10 ft. by 6 ft.

Fee: \$15.00

CALGARY FABRIC WALL HANGINGS

NEW

*Designed by the Craft Dept. of
the Alberta College of Art,
Calgary, Alberta.*

"Technological advancement in the production of fabric materials over the years, has spelled out the death of hand made fabrics for utilitarian purposes. It is therefore, not surprising that now, finally liberated from the burden of being forever useful, the ancient crafts of weaving and of hand decorating material have come to the hands of the creative artist.

For the past 35 years the Alberta College of Art has maintained a Craft Department under the direction (for most of this time) of Marion Nicoll. Although the nature and purpose of the items produced by the present students and graduates of this department has changed, Mrs Nicoll's devotion to the teaching of fine crafts has made it the nucleus of crafts in the Province of Alberta, if not Western Canada.

The exhibition consists of twenty-two works selected to represent a cross-section of wall hangings now being produced in Calgary. It is, as a unit, an experience of texture, design and joyful color."

John K. Esler, Calgary, Alberta.

The exhibition consists of hooked rugs, yard goods, works done in stitchery and applique, silk screen, batik, block print and hand spun wools. There are woven hangings and panels. All pieces are equipped with hanging rods.

Catalogues with price lists included.

Weight: Approx. 100 lbs. (in 1 crate)

Space: Approx. 100 running ft.

Fee: \$20.00

FASHION FABRICS - 1967

*Sponsored by the
Ontario Handweavers and Spinners
and the Dept. of Education.*

Fashion Fabrics - 1967 is the second travelling exhibition prepared by the Ontario Handweavers and Spinners. It follows Texture and Colour - Handweaving 1965.

This exhibition has thirty-three pieces of fabric set up in a permanent display. They have been applied to a background of the original fashion model for which the fabric was displayed.

The whole display is prepared in such a manner that it is quite easy to remove from the travel crates and roll into place to open out into a versatile free-standing exhibition suitable for various areas of space. Additional props could be added but they are not necessary.

Fashion Fabrics was prepared with advice and assistance from the Community Programs Division and a grant from the Province of Ontario Council for the Arts.

Weight: Approx. 600 lbs. (in 3 crates, each 7' x 4' x 3')

Space: Adaptable

Fee: \$20.00

LEATHER TODAY

*Assembled by the Canadian
Society of Creative Leathercraft,
assisted by a grant from the
Community Programs Division,
Ontario Department of Education.*

A selection of fine hand-made leather articles are featured in this exhibition. There is a leatherbound book, a box decorated with inlay and gold tooling, and a small moulded jug, all by Robert Muma, book binder.

The exhibition also features a wall hanging and the centennial necklace by Daphne Lingwood (Daphne of Canada). Other works in this show by society members include albums, belts, a bottle, book cover, book ends, boxes, candlesticks, coasters, a desk pad, gloves, gavel and anvil, jewelry, pen sets, purses, trays and wallets.

There are about forty items. The work has been mounted in three glass topped trays; 12'' deep by 40'' by 24''. These are accompanied by detachable legs that raise the trays to a height of 36''. There is a fourth tray, 40'' x 24'', that hangs on a wall.

Weight: 350 lbs. (in 3 crates)

Space: An area 12 ft. by 12 ft.

Fee: \$20.00

ONTARIO CRAFTS

*Selected by the Canadian Guild of
Crafts (Ontario) assisted by a grant
from the Community Programs Division,
Ontario Department of Education.*

In assembling this exhibition, emphasis has been given to representing the wide range of work being done in the various media by Ontario craftsmen.

The show consists of about 40 pieces of ceramics, enamels, jewellery, holloware, leather, wood, and textiles. Many objects were accepted for juried Guild Exhibitions in 1966 and 1967. The small items have been mounted in glass topped trays.

The textiles were commissioned in order to present the widest variety of techniques. These are mounted in frames approximately 18'' by 24''.

Weight: 350 lbs. (in 3 crates)

Space: An area 12 ft. by 12 ft.

Fee: \$20.00

THE WORLD OF PUPPETS

NEW

*Prepared by the Ontario
Puppetry Association.*

An international exhibit of 14 puppets of all of the major types (marionette, shadow, hand and rod puppets), assembled by the Ontario Puppetry Association as part of their museum collection. Included are shadow puppets from China, Indonesia, and Cambodia, marionettes from Burma and Germany, rod puppets of the distinctive types common to the Netherlands, Italy and Czechoslovakia, and hand puppets from Russia and France. Also included are some examples of puppets designed and used by Ontario puppeteers. A panel depicting the methods of constructing a marionette from wood is also a part of this exhibit.

The exhibit is contained in three large cases (49" high, 27" wide, 18" deep) intended for standing on the floor or low tables, and two shallow cases (approx. 4' wide, 2' high) designed with self supports which should be placed on regular-height tables. All of the puppets in the display are identified by labels.

An illustrated lecture kit (set of slides and lecture script) may be borrowed from the Ontario Puppetry Association, or, in some cases, the services of a lecturer may be arranged. For further information contact Mrs. K. McKay, 10 Skyview Cres., Willowdale.

Weight: Approx. 500 lbs. (in 4 crates)

Space: An area 20 ft. by 4 ft.

Fee: \$15.00

BEHIND THE SCENES AT STRATFORD
(Second edition)

NEW

*Designed by the Stratford
Shakespearean Festival*

This new exhibition from Stratford consists of, as it did in the first edition, a series of panels depicting some forms of creative work originating out of various workshops at the Festival Theatre.

1. Textures; how they are used on costumes and props to achieve various effects.
2. Photographs showing the stage changes through various settings.
3. A display of props.
4. A display of hats.

This exhibition is especially suitable for high schools interested in dramatic productions. It will give a brief glimpse into the fascinating world of illusion that is created on a stage to enhance the actor's portrayal of a play.

Weight: Approx. 350 lbs. (in 2 crates)

Space: Approx. 50 running ft.

Fee: \$20.00

**BUILDINGS IN ONTARIO
CLAY, BRICK AND TILE**

*Courtesy of the
Ontario Masons Relations Council*

This exhibition consists of 15 panels of black and white photographs of buildings. These buildings won the Annual Design Awards (1965 and 1966) by the Ontario Masons Relations Council for outstanding buildings in Ontario designed by architects in private practice and constructed essentially of structural clay products manufactured in Canada.

These award-winning buildings - libraries, schools, apartment buildings, municipal buildings, a church and a laboratory -- amply demonstrate the beauty that is inherent in masonry construction when applied with craftsmanship, integrity and imagination to our public buildings.

This exhibition should be viewed by any organization thinking in terms of new premises for public or recreation services.

This is the second edition of a very popular exhibition that the Art Institute had circulated for the past two seasons.

The photographs are also of very high quality having been taken by Ontario's leading architectural photographers.

15 panels, 10 are 24" x 62" and 5 are 24" x 46".

Weight: Approx. 125 lbs. (in 1 crate)

Space: Approx. 85 running ft.

Fee: \$15.00

NEW

*Designed by the National
Gallery of Canada*

The competition for the Canadian Pavilion at Expo '70 was won by the Vancouver firm of Erikson-Massey. The form of the building is an enclosed court, with a diagonal walk-through, under five coloured, whirling umbrellas in the centre. Exhibits will be at the sides with one side devoted to a restaurant. The exhibition has an introductory panel, entrance level plan, exhibition level plan, site plan and Commissioner-General's suite, perspectives, elevations, sections, exhibit space, panels of photographs, map of Japan, master plan of site, Expo posters and working drawings.

There is also preparatory work by the collaborating artist Gordon Smith. The exhibition has been organized by Ann Chudleigh, Assistant to the Director of Extension Services.

Weight: Approx. 500 lbs. (in 4 crates)

Space: Approx. 75 running ft.

Fee: \$20.00

DANISH POSTERS

*Sponsored by the Danish
Foreign Ministry*

There are two significant influences on Danish creative activity. One is tradition, the other, the relative size of the nation. Age is the strength of tradition, and Denmark being an old nation has logically a strong heritage. Denmark is also one of the smallest nations in the world. The effects of these forces are well-rooted in both individual and national thinking.

It is typical for Danish applied art and industrial design that hand work and craftsmanship still predominate the forming, shaping and finishing of the products. Many a poster in this exhibition has been executed by the artist himself directly on the lithographic stone or the silk screen, by which the printing has resulted in an original fine art quality. Such posters are part of everyday Denmark, not only in the streets but also in many Danish homes, framed or unframed, integrated with the best of textiles, furniture, ceramics, china and silverware.

This travelling exhibition of Danish posters, does not claim to be fully representative of the many designers active in Denmark today. As applied graphic art is everyday art, it not only serves but also reflects everyday life. The graphic design of a nation will accordingly give a fairly true picture of the country, its social structure, the national character of the population and its rhythm of life.

Many of the exhibited posters are small pictorial fairy-tales. Some are contemplative and sophisticated, others gay and spontaneous, but they all reveal a predilection for detail and a careful finish which is typically Danish.

Please Note: Each exhibition is accompanied by five 8" x 12" posters to advertise the show.

Film: A film, entitled, "Introduction to Denmark", 16 mm, colour, 13 minutes, English commentary, can be secured, as well as additional posters and written information, through The Royal Danish Consulate, Suite 440, 151 Bloor Street West, Toronto 5.

Parts A and B, each part contains nineteen posters and an explanatory panel.

Weight: Part A 217 lbs. (in 1 crate)
Part B 165 lbs. (in 1 crate)

Space: Approx. 100 running ft. each.

Fee: \$20.00 each

100 YEARS OF PRINTED EPHEMERA

*Designed by
Rolph-Clark-Stone Ltd.*

The word ephemera means a short lived thing, lasting only a day, a disposable item. This exhibition demonstrates the changing character of design in the advertising of printed ephemera: that is objects of everyday, disposable, household use. The examples, drawn from the large museum collection of Rolph-Clark-Stone Ltd., have been organized by Mr. Art Alder, Director of Creative Services. Objects are shown from 1850, 1900 and 1967. The subjects range from magazines, newspapers and posters, to toiletries, tin cans and cartons.

PART A - Ten panels, 36'' x 40'', two dimensional objects.

PART B - Ten panels, 36'' x 40'', three dimensional objects.

Each part is accompanied by a title panel.

Weight: PART A - 100 lbs. (in 1 crate)
PART B - 150 lbs. (in 2 crates)

Space: Approx. 70 running ft. each

Fee: \$15.00 each

THE INTEGRATION OF SCIENCE AND AESTHETICS

*Designed by
Jekabs Zvilna*

Jekabs Zvilna is a Latvian architect who is in partnership with nature. He has employed natural forces - gravity, surface tension and compression - to achieve images which evoke the universal order and rhythm of nature.

Mr. Zvilna creates flow patterns and configurations by coating small 2'' x 3'' sheets of glass with carbon black and then flowing solvents over the surface. The evaporation of the solvent produces surface tensions which crack the carbon and make rich patterns. He may cover the coated glass with another sheet and circulate solvent or oil between them. This rotation produces a spiral pattern which resembles a galaxy.

This is a remarkable exhibition especially suited for students of design.

This exhibition consists of 8 large (38'' x 48'') and 12 small (20'' x 24'') photographic enlargements of these carbon-oil patterns. There are two panels of text and a title panel.

Weight: 300 lbs. (in 2 crates)

Space: 130 running ft.

Fee: \$20.00

SHAPES, TYPES AND FORMS IN T.V. DESIGN

NEW

*Courtesy of the Canadian
Broadcasting Corporation*

The purpose of this exhibition is to give a behind the scene visual report on the activities of the three design functions: Set, Graphics and Costume Design in connection with a television production.

The display consists of forty-five panels. There are fifteen panels devoted to each function. In each section there are photographs, sketches, working drawings, storyboards, etc. to illustrate the various aspects of their contribution and show the technique applied in T.V. design. Twenty-six panels are 28" x 22", nineteen panels are 14" x 22". The panels are covered in acetate, the edges are taped and the corners are grommited for hanging.

Weight: Approx. 250 lbs. (in 2 crates)

Space: Approx. 150 running ft.

Fee: \$20.00

REALISM IN PHOTOGRAPHY
The North American Scene

NEW

*Courtesy,
Walter A. Carveth*

Frank Royal has been using camera for almost 40 years to reveal and interpret the manifold moods of the visible world. His abiding affinity for the landscape is full of exciting and inspiring impressions. There are symbolic realities which are capable of several interpretations that provoke a deep and immediate reaction.

Frank Royal has been described as a photographer's photographer, whose discipline of selectivity, purity and simplicity of form are expressed with clarity and technical perfection.

This exhibition consists of Part A, 40 photographs; and Part B, 40 photographs, for a total of 80 photographs. Each work is matted, covered with acetate, the edges are taped and it is grommeted for easy hanging. There is a lead panel for each part 30'' x 40''. The photos are 16'' x 20'' and 20'' x 30''.

Weight: Part A 100 lbs. (in 1 crate)
Part B 100 lbs. (in 1 crate)

Space: Approx. 160 running feet for each part. (These photographs can be hung in a double row to reduce the running feet).

Fee: \$15.00 each part.

THE RENAISSANCE – IMAGES

By Roloff Beny

NEW

*Commissioned by the Past Presidents'
Council of the Ontario Music Educators'
Association and the Ontario Council for the Arts*

"What the sculptor of the Renaissance has represented in marble, wood or bronze, the modern photographer reproduces in his new medium. He is condemned to represent the three-dimensionality of sculpture in the two dimensions of a printed sheet, and it must be admitted that he very rarely succeeds. Roloff Beny is one of the rare exceptions. As an artist he begins with a sensuous appreciation and understanding of sculpture itself. His aim is not to illustrate the sculptor's work in a factual or scientific sense; he knows that a piece of sculpture is not visible from a fixed point of view, that it is a solid body existing in space and can only be fully apprehended by the physical presence of a perambulating spectator. Furthermore, the space it exists in is not a vacuum; apart from the ambiguous presence of other objects in the field of vision, the piece of sculpture is subject to the fluctuations of light. It lives in the space it inhabits, and the photographer must try to capture this life, to suggest the movement of light, and in very direct sense convey an impression of the solidity or ponderability of the object. He may achieve one of these purposes by a detail, another by another detail, and will rarely be satisfied with a single view of the whole object. He is condemned to dilemmas and choices, and his success is determined in this final stage by his sensibility."

Sir Herbert Read

Preoccupied with the visual world, initially as a painter, Roloff Beny is a veteran of 25 one-man exhibitions. He is represented in museums and private collections in Canada, the United States, and Europe.

His book on Canada, "To Every Thing There is a Season" was number one on the nation's best seller list.

The present exhibition is his seventh major public photographic endeavour.

This exhibition consists of 31 mounted photographs. Thirty approximately 3' x 4' and a lead in panel 3' x 6'.

Weight: 830 lbs. (in 6 crates)

Space: 180 running ft.

Fee: \$20.00

ANCIENT BUDDHIST PAINTINGS FROM JAPAN

NEW

*Designed by the National
Gallery of Canada*

Japanese art has been known in Europe down to the present day principally through nineteenth century paintings and prints. The masterpieces of the earlier historical periods have remained all but unknown. Fortunately, in recent years, exhibitions of Japanese art organized abroad by the Government of Japan have given the public at large an opportunity to see these works and to appreciate their beauty. These reproductions will enable the viewer to acquaint himself more closely with the artistic production of that remote period.

In Japan, as in many other countries, art was at the outset closely associated with a foreign religious cult. The Buddhist clergy, trained by the Chinese and the Koreans, succeeded to an astonishing extent in adapting both art and doctrines to Japanese requirements. This world religion in its Chinese form was brought to Japan in A.D. 538 by the Korean clergy, who had been converted to Buddhism during the fourth century.

Guided by religious discipline, the Japanese painter followed piously all the details which were imposed on him by a mystical iconography; but by dint of artistic sense and talent he gave his image a harmonious rhythmical composition. He succeeded in conveying the impressive calm, the soothing tranquility of certain divinities, while his portrayals of others were notable for their movement and for their dynamic, powerful gestures. The colours, too, of these pictures had symbolical and mystical significance which enhanced their aesthetic and religious value.

This exhibition consists of thirty-three reproductions, including one introductory panel.

Weight: Approx. 156 lbs. (in 2 crates)

Space: Approx. 100 running ft.

Fee: \$15.00

THE ART OF STAINED GLASS

*Designed by the Yvonne
Williams Studio.*

Stained glass is an architectural art form that originated in the early middle ages. Today there is an increasing interest in this ancient art form as a means of enhancing the beauty of both traditional and contemporary church architecture.

This exhibition consists of six full scale working drawings, (cartoons), in both black and white and colour, representing the work of Yvonne Williams, Ellen Simon, Gustav Weisman and Jerome McNicholl. There is a panel with technical descriptions, photographs and a short biographical note on each artist. There is a small leaded panel of stained glass.

Seven panels, 1" thick.

5 panels – 2 ft. wide and 7 ft. tall.

2 panels – 7 ft. wide and 2 ft. tall.

Weight: 200 lbs. (in 2 crates)

Space: Approx. 50 running ft.

Fee: \$15.00

DRAWINGS OF LEONARDO DA VINCI

NEW

*Designed by the National
Gallery of Canada*

This exhibition consists of eighty-six drawings by Leonardo da Vinci. The drawings range in subject matter from a self-portrait of the artist as an elderly man, to the Virgin and Child; they range from a volcanic eruption among rocks to cloud bursts. The drawings in this exhibition clearly reflect the power of this genius of the Italian Renaissance.

The exhibition has been divided into two parts each containing forty-three pictures.

Weight: Approx. 340 lbs. for each part (5 crates per part)

Space: Approx. 130 running ft. each part

Fee: \$15.00 each part

THE DEVELOPMENT OF MODERN ART IN FRANCE

NEW

*Designed by the National
Gallery of Canada*

This exhibition consists of forty-eight reproductions tracing the development of modern art in France from Impressionism to Optical art.

"During this period, artists have continually challenged the principles accepted by the official academics as well as those advocated by the different schools of painting; they have reacted violently to dogmas relating to composition, colour, perspective, and subject matter. This continual challenging of and reacting to established principles has produced a rapid succession of different styles and schools. Some influential artists, however, have not formed schools; Cezanne had no disciples, yet he determined the direction that painting was to take at the beginning of the twentieth century; Van Gogh, Modigliani and Chagall all worked on their own, Impressionists, pointillists and even abstract painters were influenced by the research that was done in physics on colour and on psychological effects of colour. Contemporary artists have been influenced by new technological developments. Some no longer even work in studios; they work or have works made in factories where the latest technological equipment is available."

Andre Vigeant, Liaison Officer,
Eastern Canada

This exhibition consists of forty-eight reproductions ranging in size from 11" x 20" to 51" x 63". There is a bilingual catalogue supplied.

Weight: 650 lbs. (in 4 crates)

Space: Approx. 200 running ft.

Fee: \$20.00

FACES

*Designed by The Art
Gallery of Ontario*

Artists over the centuries have found in Man's face one of their most intriguing subjects. This exhibition offers for your study and enjoyment ten great portraits. Through them you are given a cross section of humanity including persons of varying age, rank and environment as seen by some of the most famous artists from the 15th to the 20th century, such as Rembrandt, Dürer, Gainsborough, Renoir and Van Dyck. Each panel carries information to assist in the study and comparison of the portraits.

10 panels, 26'' x 28''.

Note: This exhibition of reproductions was withdrawn from circulation. However, it has been readmitted to the catalogue because of its excellent content and condition, and to aid in supplying the demand for exhibitions within the European tradition.

Weight: Approx. 115 lbs. (in 1 crate)

Space: Approx. 36 running ft.

Fee: \$15.00

LASCAUX

NEW

*Designed by the National
Gallery of Canada*

Twenty to thirty thousand years ago, there flourished in southern France and northern Spain a school of naturalistic animal paintings that is accepted as the earliest known surviving example of man's art. This so-called Franco Cantabrian Art belonged to those people who lived in rock shelters in south-western Europe and who painted and engraved animals on the walls of deep caves for purposes of magic and religion.

Upper Paleolithic cave art was first discovered at Altamira in 1879. The second great discovery was at Lascaux in 1940. These last paintings were discovered by four school boys hunting rabbits.

The reproduction of such cave art is a very difficult task. Douglas Mazonowicz chose six of the interesting Lascaux paintings and, working directly at the site, he painstakingly copied the originals for screens from which the prints were finally obtained. Each image required eight to ten separate hand drawn full size screens to develop sufficient mutations of colour. The results, however, have been these excellent reproductions in the original size and colour scheme, that reveal the art of an ancient hunting and fishing folk who once lived in southern France.

This exhibition consists of six Upper Palaeolithic paintings. The titles of these paintings are, "Frieze of Small Horses", "Group of Stags", "Horse", "Head of a Bull", "Head of Stag", "Two Bisons". The panels are from 8' x 4' to 5' x 4½' in size.

Weight: Approx. 657 lbs. (in 2 crates)

Space: Approx. 100 running ft.

Fee: \$15.00

MANET – RENOIR – CEZANNE

*From the Print Collection
Hart House, University of Toronto*

This series of twelve prints is from the Hart House Marees Society Print Collection. These magnificent reproductions are taken from original works by Cezanne, Manet, and Renoir. The subject matter differs widely, ranging across figure study to landscape. Also included are still lifes and portraits. All are in colour and of the highest quality of reproduction in keeping with the standards of the Marees Society Prints.

This exhibition was offered in 1964 and 1965. It has been re-introduced in this year's programme because of its high quality, good condition and the fact that the A.I.O. had a fifty per cent increase in its exhibitors in the last year.

There are four selections by each artist, framed, approximately 16'' x 20''.

Weight: Approx. 150 lbs. (in 2 crates)

Space: Approx. 30 running ft.

Fee: \$15.00

REMBRANDT DRAWINGS

*From the Print Collection
Hart House, University of
Toronto.*

Rembrandt van Rijn, (1606 - 1669), is considered to be the greatest master of 17th Century Dutch art. This series of reproductions chosen from the Hart House collection represents the broad range of subjects from insights into simple humanity to sweeping depictions of his native Dutch landscape. Rembrandt made the maximum use of drawing as a light and free medium of expression. As such these works truly reflect his genius.

This exhibition was offered four years ago. It has been re-introduced in this year's programme because of its high quality, good condition and the fact that the A.I.O. had over one hundred per cent increase in the number of its exhibitors during that time.

15 reproductions of drawings, matted and framed, 15½" x 20½".

Weight: Approx. 100 lbs. (in 1 crate)

Space: Approx. 40 running ft.

Fee: \$15.00

**CANADIAN DRAWINGS AND WATER COLORS
MID 19TH CENTURY TO THE PRESENT**

NEW

*Designed by
the Art Gallery of Ontario.*

Canada has a tradition in drawing and water colour that can be traced back to the early days of discovery and settlement. Today it is recognized that drawing and water colour techniques have formed a very important element in the development of the visual arts in Canada.

This exhibition illustrates the remarkable maturing of these media from the mid-19th Century to the present with works by such artists as Emily Carr, Robert Markle, Paul-Emile Borduas, Gerald Gladstone and Jock MacDonald.

Catalogue available

Weight: 250 lbs. (in 5 crates)

Space: Approx. 120 running ft.

Fee: \$100.00

ENGLISH WATER COLOURS FROM THE
18TH TO THE 20TH CENTURIES

NEW

*Organized by
the Art Gallery of Ontario*

"One of the lesser known aspects of the Art Gallery of Ontario is its collection of prints and drawings. This collection, which is seldom shown, is relatively small and uneven, and, until recent years, has been built almost entirely by gift. In its most consistent area, that of the English 19th Century, it has been greatly helped by the recent gifts of W. B. Dalton, several of which are included in this exhibition. The exhibition does not profess to cover the major developments in English drawing of the 19th and earlier 20th Centuries; it merely provides a sampling, for pleasure, of some of the lesser known artists of the period."

David S. Brooke, Chief Curator of the
Art Gallery of Ontario

Mr. Brooke has selected thirty-three English water colours for this exhibition which include such famous artists as J.M.W. Turner, Ambrose Poynter, George Romney, Burne-Jones and P. Wilson Steer.

Catalogue available

Weight: 250 lbs. (in 3 crates)

Space: Approx. 103 running ft.

Fee: \$75.00

CANADIAN PAINTINGS OF THE THIRTIES

NEW

*From the permanent collection of
the Art Gallery of Ontario*

This exhibition of twenty-six paintings, drawings and water colours was selected by David S. Brooke, Chief Curator.

The exhibition consists of works by David Milne, Emily Carr, Lemoine Fitzgerald and others, as well as works by members of the Group of Seven. It presents the artists' response in Canada during the time of the world economic depression.

The same years saw the development of abstraction notably in the work of Lawren Harris and the emergence of a generation of younger artists such as Will Ogilvie, Carl Schaefer, Jack Humphrey and Goodridge Roberts, noted for their independence from the Group of Seven.

Catalogue available

Weight: 300 lbs. (in 3 crates)

Space: Approx. 115 running ft.

Fee: \$50.00

POSTER CRAFT AND ART

NEW

*Selected by Mr. Dennis Young,
Curator of Modern Art,
Art Gallery of Ontario*

Ben Shahn, Robert Indiana, Ernest Trova, Jackson Pollock, Roy Lichtenstein are some of the artists whose designs for posters are included in this exhibition. Among the twenty-four posters selected are silk screen, offset lithograph and letterpress to illustrate the different techniques used to reveal the skill at catching-the-eye: they were selected from the Art Gallery collection. Such qualities are the prime purpose of poster design, except that the works in this exhibition reveal the technique that has developed almost to the level of art.

The works are matted, covered with acetate and the edges taped and grommeted for hanging.

Printed check list available

Weight: Approx. 100 lbs. (in 1 crate)

Space: Approx 110 running ft.

Fee: \$25.00

GEORGES ROUAULT PRINTS

NEW

*From the collection of the
Art Gallery of Ontario*

Rouault's work is represented in the world's major collections and this artist, who died in 1958 at the age of 87, lived a life which spanned almost a century of profound historical change.

Born in the year of the Paris commune, he was apprenticed at the age of fourteen to a stained-glass maker and his work throughout his entire life retained much of the sturdy, disciplined and powerful effect of this medium.

He delivers his subject matter of these fifty-eight prints always with compassion and intimacy.

Catalogue available

Weight: Approx. 600 lbs. (in 8 crates)

Space: Approx. 250 running ft.

Fee: \$100.00

THE ARCHITECTURE OF CLIFFORD WIENS

NEW

*Loaned by Clifford Wiens, Architect,
Regina*

A collection of nineteen mounted photographs of the architecture of Clifford Wiens, award winning Regina architect.

The photographs are 30'' x 42'' and are accompanied by one hundred and sixty slides of Wien's work in two carousel slide trays.

Small descriptive poster available

Crates: 4

Weight: —

Space: Approx. 166 running ft.

Fee: \$30.00

SOREL ETROG: One decade

NEW

*Organized by Mr. Alan Toff,
Extension Services Officer,
Art Gallery of Ontario*

This exhibition of thirty-five works ranges over ten years of the life of this prominent international sculptor whose works are represented in most major galleries in Canada. It is designed to focus attention on the neglected medium of bronze sculpting.

The Art Gallery of Ontario has drawn on works from its own collection as well as having been granted the loan of many from private collections such as Mr. and Mrs. S. Zacks and Mr. and Mrs. W. Carsen.

5 large works – approx. 9 ft. high
9 small works to be placed in a display case
21 free standing works

Catalogue and display case available

Weight: 40,500 lbs.

Fee: \$500.00

Enquiries concerning the number of crates and space required for this exhibition should be directed to the Extension Department, Circulating Exhibitions, Art Gallery of Ontario.

CONTEMPORARY BRITISH PRINTS

NEW

*Originated by Mr. Dennis Young,
Curator of Modern Art,
Art Gallery of Ontario*

This exhibition consists of works by most of the young British artists who emerged at the end of the fifties such as:

Derek Boshier
Patrick Caulfield
Bernard Cohen
Harold Cohen
Robyn Denny
David Hockney
Howard Hodgkin

Gordon House
Allen Jones
Henry Mundy
Peter Sedgley
Richard Smith
Joe Tilson

also included are Hamilton, Paolozzi and Turnbull, survivors of the British 'mini-renaissance'.

This exhibition, totalling thirty works, consists of lithographs, serigraphs and letterpress works. It offers a way of getting to look at the established members of the younger generation of British artists who still remain unrepresented in many of the major galleries of Canada.

Most of the original British pop artists are included. Although many of them have changed their minds as regards this species of work, they still retain certain attributes of pop such as exciting use of colour and design.

Catalogue available

Weight: 200 lbs. (in 3 crates)

Space: Approx. 160 running ft.

Fee: \$50.00

ART NOUVEAU
Reaction against technology

NEW

*Exhibition organized for the
Art Gallery of Ontario by
Mr. Paul Russell; Gerald Bern Ltd.,
Toronto; Fabrication Octopus
Productions Limited and Mr. Robert M. Hume,
Executive Assistant to the Director
of the Art Gallery of Ontario*

Oscar Wilde and Toni Gaudi, Tom Thomson and Hector Guimar were part of a massive art movement which swept out Victorianism and rushed into the styles of the 20th Century. These artists were diverse personalities who were united by a sudden reaction against the industrialism of their time and the ugliness it was producing. They sought an alternative and found it in Art Nouveau.

This is the theme of a didactic exhibition organized by Mr. Paul Russell for the Art Gallery of Ontario to present the phenomenon of art nouveau placed in the context of its social background, the various personalities of its many artists and its re-occurrence in the psychedelic art of the 60's.

The exhibition includes photographic material to suggest the qualities of most of the works of the movement and original paintings, jewellery and other artifacts of the turn of the century which reaffirm the definable efforts of the style, designed into a modular, easily assembled format.

A print of the C.B.C. film "Art Nouveau, the Peacock Revolution" is included for special showings in connection with the exhibition as are the recordings of the great music of the period, the works of Debussy and Ravel.

This exhibition will be composed of ten to twelve 2-piece self supporting panels each of which will be 10' x 6'.

Catalogue available

Weight: –

Space: Approx. 250 running ft.

Fee: \$400.00

ACROSS CANADA IN WATER COLOUR

NEW

*Sponsored by the late
Douglas Duncan*

In Centennial Year, Mr. Douglas Duncan organized a private Centennial project. He commissioned Mr. Dainis Miezas to cross Canada and create a visual record in water colour of the geographical aspects of this country.

This exhibition consists of fifty water colours, 39" x 32" size, covered in perspex with titles such as "Lower Little Harbour, Newfoundland"; "Abandoned Homestead, Ontario" and "Hedley Mines, B.C.". This Centennial project in the unique water colour technique of Mr. Miezas is a fitting tribute to Mr. Duncan's sponsorship and love of the Canadian art scene.

Catalogue and price list available

Weight: Approx. 1,030 lbs. (in 5 crates)

Space: Approx. 400 running ft.

Fee: \$75.00

EXPLANATION OF INSURANCE POLICY

The Art Gallery of Ontario has assumed responsibility for the insurance of all the exhibitions listed in this catalogue. Claims concerning major damage, loss, theft or any other mishaps should be directed to the attention of Mr. Alan Toff, Extension Services Officer.

It is unnecessary for the individual galleries to incur additional expenses by further insurance.

Although the Art Gallery of Ontario has assumed the above responsibility, it must be understood that damages incurred through personal negligence can be charged against the exhibitor by the insurance companies.

FILMS

For the last three years, the Art Institute of Ontario has provided information on film programmes to accompany and expand the educational value of its exhibitions. Now, however, the Canadian Centre for Films on Art has prepared catalogues in full detail which the Art Gallery of Ontario encourages all exhibitors to pursue.

These catalogues can be secured from:

Mrs. Dorothy Macpherson,
Executive,
Canadian Centre for Films on Art,
P.O. Box 457,
Ottawa 2, Ontario.

ART GALLERY OF ONTARIO/ART INSTITUTE OF ONTARIO

CIRCULATING EXHIBITIONS

BOOKING FORM to be returned to: MRS. CLAIRE HAGGAN
Scheduling Manager
Art Gallery of Ontario
Grange Park, Toronto 2B.

<u>TITLE OF EXHIBITION</u>	<u>OPENING DATE & ALTERNATIVE</u>	<u>EXHIBIT PERIOD</u>	<u>FEE</u>
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_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

ALTERNATIVE EXHIBITIONS

_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Name of Organization _____ Phone No. _____

Shipping Address _____

Person Responsible _____ Phone No. _____

Personal Address _____

—At least one month's notice must be given of all bookings.

—The invoice for the exhibition fee will be mailed to the organization named above to the attention of the person whose name is shown as being responsible for the exhibition. Exhibitors are requested to pay the accounts immediately upon close of the exhibition.

The exhibition fee includes all express charges.

